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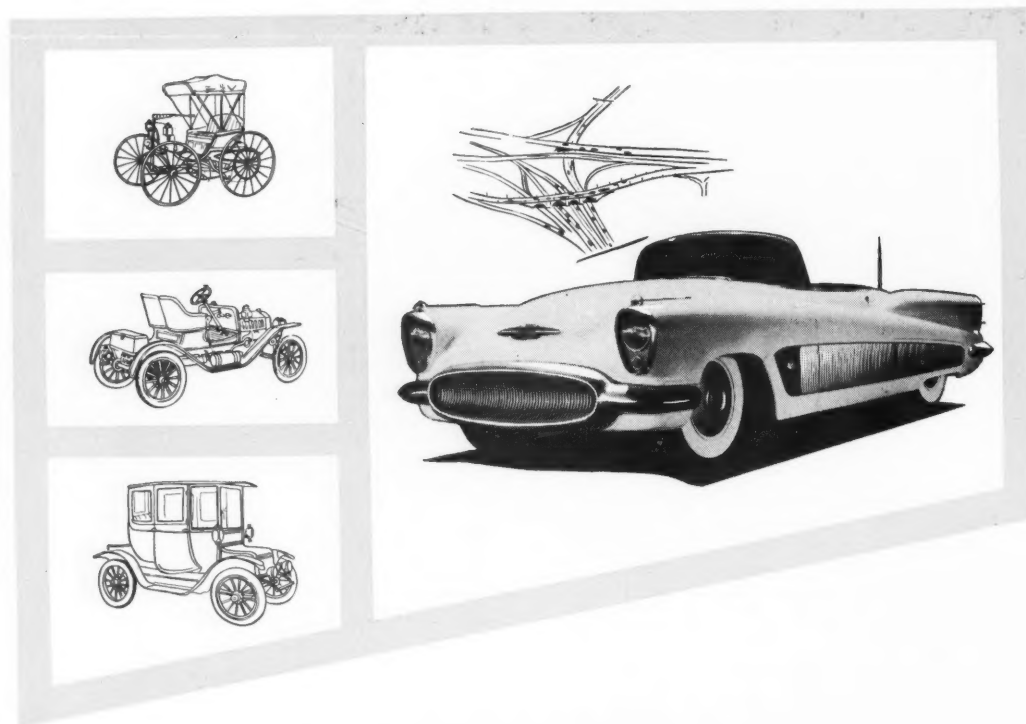
# music journal



**boston's little symphony . . . music school for movies**

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# HURRAH FOR HARRAH!

A Guest  
Editorial

THE little town of Harrah, Oklahoma, is not rushing to trade pianos for television sets. The youngsters are playing them, and the two piano teachers have plenty of pupils, though the population of the town is only 620.

This is in spite of, and indeed largely because of the piano classes that are part of the curriculum of the regular public schools. This work has been given for nine years, and school officials and PTA are proud of the results.

Total enrollment of the Harrah schools is four hundred, including two hundred rural pupils who come by bus. There are two classes in piano, first and second year, with an average enrollment of twenty. Students are of all grades from four to eight, and the only requirement is that there is a piano at home or available for regular practice.

Two pianos are used, with enough four-octave silent keyboards for the rest of the class. All play the same thing at the same time. They learn touch, fingering, reading and timing. For the last point, the training is better than for students alone; at least, it is drilled into them at an earlier stage. After a few pieces or exercises are played, the pupils change about, so that every one has a turn at the piano during the 45-minute period. Since it is part of the regular school curriculum, the children get the benefit of two years' teaching free of charge.

Does this system hurt the private teachers? Approximately 50 per cent of the school piano pupils go on with private lessons. They are well-grounded, and have an interest already developed. There is an atmosphere of interest in the homes that is a psychological encouragement. The pupils rank well, and have taken honors in various State events and music contests.

In the nine years, some three hundred students have completed the two years of school work in piano.

Benefits of the instruction are both direct and indirect. Superintendent G. E. Evans states, "Regardless of whether the student continues his study there is great benefit in giving him music appreciation."

The piano students, in this respect, are a leaven for their other classmates.

The most evident effect of the piano training is in the music department of the Harrah school system. The high school band and orchestra are of excellent rating; and it is found that a student who has mastered the fundamentals of piano can master an instrument in half the customary time. There is no lack of candidates for these organizations. The vocal units, glee clubs and quartets are worked into shape more easily with a nucleus of piano trainees. All these groups have taken their share of honors.

"The zest for life is increased by an ability to play the piano," declares Mr. Evans. "If one underprivileged student a year is launched on the road to good citizenship, then it has paid dividends."

The piano training has widening circles that touch many lives and possibilities. Social advisers and psychologists constantly meet the problem of a root of misbehavior in the feeling of a youngster that he is not wanted—that he does not belong. The teen-ager who is asked to play for the singing at a civic club or a county meeting, to be accompanist for a solo, or to play for all sorts of church meetings, is quickly cured of that fear. He builds confidence in himself, not only for the present, but for any problem of life.

Mrs. Lorene Brunson, now a teacher in the music department of the Capitol Hill high school in Oklahoma City, first promoted the piano classes at Harrah. Superintendent Evans was cooperative and willing for a trial. Now he is proud of the resulting success.

—ZOE A. TILGHMAN

## LOOK AHEAD!

Whether you are vacationing at the shore, in the mountains, or at home in the backyard, chances are you are giving an occasional random thought to the fall season. We must give more than random thought right now, however, to MUSIC JOURNAL's fall and winter issues, and our desk is piled high with manuscripts and notes on stories and articles you will be reading when the leaves fall and the snow flies. Now, we don't want to shorten your vacation by one minute, but we thought you might like to know ahead of time a few of the highlights you will find in upcoming issues.

**A giant book section:** A large part of of the October issue will be devoted to books about music, together with a comprehensive listing of those published during the last five years. Some two hundred publishers are participating in the preparation of this listing, and there will be feature articles by the country's outstanding musicians and music writers pointing up books about music in various special fields. This is an issue you will want to read carefully and then keep on file for reference in your music room, studio, or school library.

**A record column:** Beginning in the September issue, Norman Shavin will review outstanding recordings each month. His comments should enable you to buy and listen to new recordings with a better understanding of the new music on discs.

**A special church issue:** Next month MUSIC JOURNAL will feature a section on church music. There will be articles by leading church choir directors and organists, with commentaries on the present trends in church music. A special Christmas program script for use in a church service will also be included.

Now—go ahead and enjoy that vacation to the limit. We will be thinking about you as we work our way through the mounds of manuscripts and printer's galleys for your next issues of MUSIC JOURNAL. M.M.

# music journal

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MARGARET MAXWELL

Editor

AL VANN

Publisher—Advertising Director

JEAN TANNER . . . . . Associate Editor

DAVID MILLER . . . . . Art Director

DOLORES SHEA . . . . . Asst. Advertising Director

STEPHEN KANYCH . . . . . Circulation

HAZEL WEST . . . . . Circulation

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## ARTHUR REDFIELD

THE invention of the automobile, as economists and sociologists frequently point out, has had far-reaching effects. It now remains for those who celebrate the ever-expanding boundaries of music to join in the hosannas, for without the automobile (truck version) piano ensembles would not be able to make concert tours and some of the most hilarious incidents in the music world might never have happened. Here are a few that occurred on a tour of the Philharmonic Piano Quartet—which consists of two girls, Ada Kopetz and Moreland Kortkamp, and two men, Herbert Rogers and Emmett Vokes.

For instance, there was the time in Canada when, as their final number on a program they played a special and fiery arrangement of "The Stars and Stripes Forever," expecting the tumultuous applause it usually evoked to provide for three encores with which they had carefully provided themselves. The Canadians mistook the selection for the national anthem of the United States, rose solemnly to their feet in respectful attention (the men with their hats over their hearts), and understanding it to mark the concert's end (as "God Save the King" does for the British), respectfully refrained from applause at the conclusion and filed solemnly out of the auditorium.

The team found it impossible to secure four pianos tonally suited to each other, if they were to be ac-

quired on arrival in each town or city. Thus began "operation pianos," which involved doing over the interior of a Ford truck by installing racks to hold the four pianos (with special arrangements to secure them as well as the piano legs), and two large metal wardrobes, in which the girls' costumes and the men's evening clothes are hung between performances—thus doing away with the need for constant pressing of garments.

### Moving Man

A gentleman named Peter Iaconas drives the truck, and his duties include notifying the concert sponsors on arrival of the Quartet so that the tuners and movers can get the pianos on-stage. It is also Peter's duty to get them off-stage and safely stowed back in the truck after the concerts, so that he can "get the show on the road" as speedily as possible. The Quartet remembers one occasion when Peter was too assiduous in this respect. "We had played a concert," Ada Kopetz recalls, "in a big arena-like auditorium that on occasion doubled for the automobile show, political conventions and boxing matches. It had wide doors on one side, through which (Peter had discovered in unloading the pianos) the truck could be backed up. We had a three-hundred-mile jump for the next day's concert and he was anxious to get on the road. We played three encores, took our bows, and were ready to call it a day when we heard cheers

and renewed clapping. We felt that such a warm applause shouldn't be ignored, and went out to take another bow, only to find it wasn't for us at all. Peter had backed the truck up to the stage before the audience had a chance to leave the auditorium, and was calmly proceeding to load the pianos. The cheers on this occasion were all for him."

The girls take three gowns apiece; a strapless evening gown, a long-sleeved evening gown, and a ballerina-length dress for afternoon performances, but which they never wear on a stage which is built high about the audience. Miss Kortkamp comments "One of the things I never knew a pianist would have to worry about was whether a stage was of the sort where a ballerina-length dress would be too revealing."

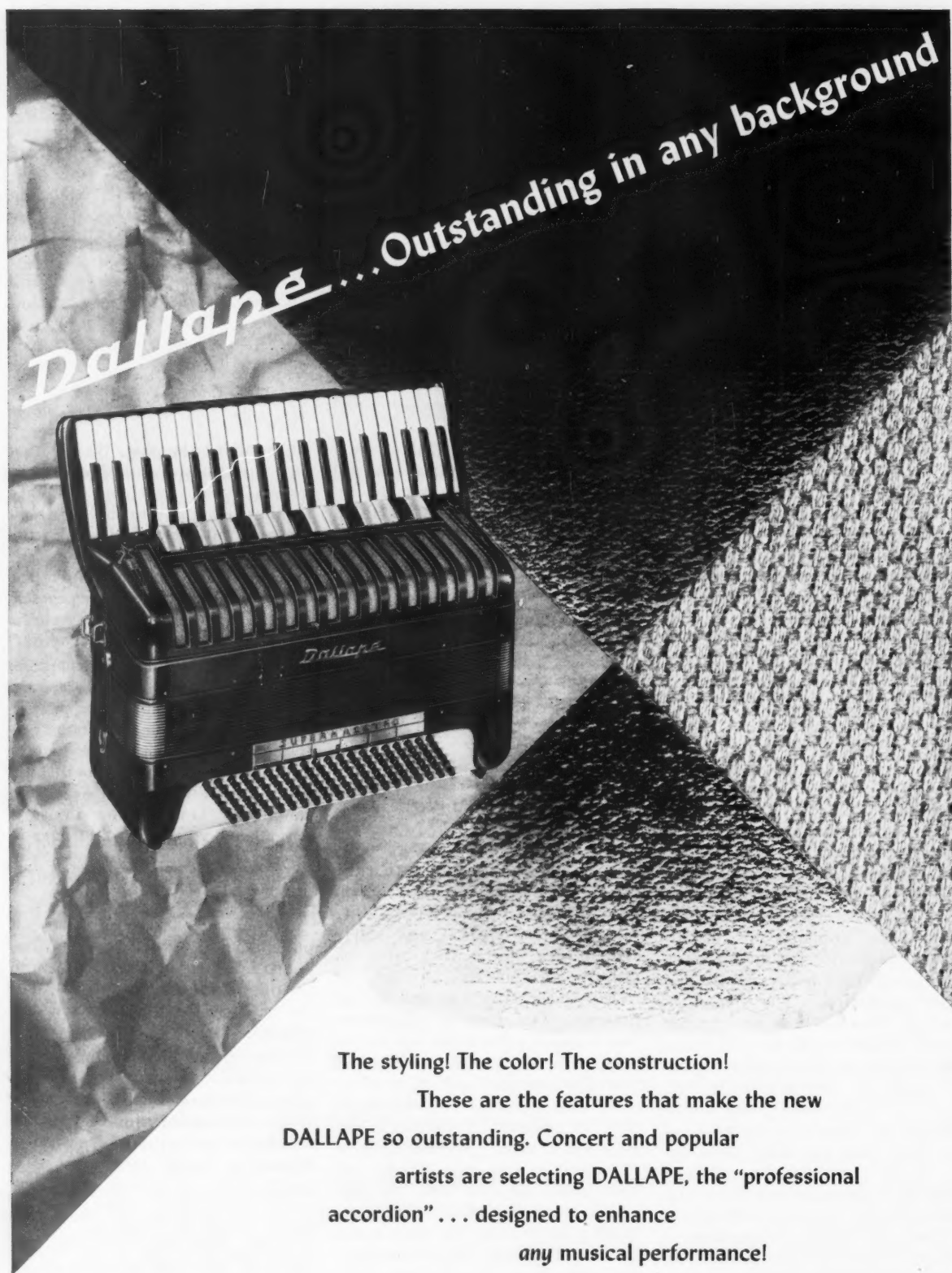
The Quartet travels in somewhat more regal style than their pianos—in a Ford sedan. This gets them to their destination sufficiently ahead of the truck so that they can rest and rehearse.

There are problems about moving the pianos. It was impossible to move them around narrow corridors in one concert hall, and they had to be hoisted into a third-story window during a raging rain and wind storm. "The girls were speechless, which is saying a good deal for them," reports Emmett Vokes, "watching anxiously as the pianos swung in the wind. But then pianos must be built to withstand anything, because they were in good condition when we played on them that

(Continued on page 8)

*Arthur Redfield is a freelance writer living in New York City. His articles have appeared frequently in MUSIC JOURNAL.*

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# BEETHOVEN FOR BREAKFAST

WILLIAM J. MURDOCH

IT isn't every day that you can have Beethoven, plus a bit of revelation on the side, for breakfast. But we did, or at least I did, on one particular morning. It was in a counter lunchroom on a warm Sunday, and as the steaming waiter served our ham and eggs I became aware that the little radio beside the cash register was serving up the first movement of the Moonlight Sonata à la string ensemble.

"Not bad," I said with the condescension of the amateur. "Not bad at all. But it sounds strange, played that way. To me, it's still for piano."

"Piano?" said my companion. "Played as a piano solo? Might sound pretty good at that."

Yes, it just might. Ludwig seemed to think so, anyway, and he had a pretty fair idea of what sounded good. So I told him if he wanted to hear the Moonlight played right he should listen to Schnabel or Horowitz or Rubenstein or some other artist whose two hands could give the work a loneliness and tenderness and passion that twenty or thirty hands in a string orchestra could not equal.

"I think I'd like to," he said. "I really would." And then he started talking about the baseball games of the day before.

When I'm in form I can be as boring as anyone on the subject of the Yankees, the Tigers, the Dodgers and the Cardinals, but my mind was on music. I was thinking of what Ludwig had said, that he really would like to hear the Moonlight

Sonata played as Beethoven had written it. I believed him, and I began to wonder how many people were like him. I thought especially of those who get their good music in a style even farther removed from the original than the Beethoven piano sonata was on the radio program.

How many, having heard snatches of classical numbers arranged as popular music, would like to hear the genuine thing? In the past I have loudly disapproved of the raids made by Tin Pan Alley upon the works of the masters, but suddenly I realized that even if this practice was not all right, it might not be all wrong, either. A brief review of the present state of music will show you what I'm driving at.

It is generally agreed that interest in classical music is, if not at an all-time high, at least higher than it has been for years. We have more symphony orchestras, more civic concert series, more amateur music groups of every kind devoted to good music—for example, the nationwide organization of chamber music partisans. And, significantly, sales of classical music on records are burgeoning at an amazing rate.

## Record Sales

There are many reasons for all this, of course. People have more money and more leisure to spend on music. More young men and women are going to college where they are exposed to a broader culture, including good music. Recording techniques have been vastly improved and hundreds of previously

unrecorded and even unheard-of works have been added to the selections available to music-lovers. Granted, many hi-fi enthusiasts buy records not because they love music but because they are addicted to clear, clean, undistorted noises of any kind—just as some people go to concerts for social rather than musical reasons—but nevertheless the public appetite for good music has sharply increased.

I believe there is yet another reason for it. The popularization of certain themes from the classics during the late thirties and throughout the forties must surely have helped to arouse interest in good music to its present high pitch. I do not take even one eighth-beat away from the part played by music educators and professionals in promoting and fostering this interest, but I think it's time someone got in a lick for the tunesmiths, too.

It would be interesting to make a survey among today's music-lovers—people who go to concerts, or buy classical recordings, or listen to the Philharmonic and other orchestras on the radio—and find out how many of them were attracted by hearing bobbed and sometimes butchered versions of great compositions.

How many found their way to classical music via Tchaikovsky's Piano Concerto No. 1 after a detour through the first movement and "Tonight We Love"? How many wanted the unstunted beauty of Ravel's Pavane For a Dead Princess after hearing the dwarfed version of it in "The Lamp Is Low"? How

(Continued on page 25)

*William J. Murdoch, a freelance writer from Kalamazoo, Michigan, is a frequent MUSIC JOURNAL contributor.*



# A PUBLIC LIBRARY DISCOVERS MUSIC

MARVIN WEISBORD

**R**ECORD lending libraries and library music rooms are rather commonplace nowadays—in large cities such as Minneapolis, Denver, and Louisville. But most small town libraries are going quite a ways to have reserved a shelf for records. Iowa City, Iowa, is an exception, for this progressive, music-minded community of about 27,000 persons (including 7,000 State University of Iowa students) has both an active record lending library and ultra-modern music listening room. Local residents feel they are second to none. Certainly the facilities that Iowa City's public library has provided for its music-loving citizenry serve as wonderful examples for other communities interested in furthering their musical and social life.

The library began its all-out rec-

ord lending program in the fall of 1952. Since then, more than 400 persons have signed up for free access to the more than 1000 albums of classical, jazz, and folk records in the library files. Whether you want Beethoven's fourteen piano sonatas, the Casals limited editions from Prades or Perpignan, an opera by Mozart, Pucini, or Verdi (they have them all), any of the Gilbert and Sullivan operettas, or Louis Armstrong trumpet solos, you'll find them catalogued in the special music index.

Miss Joyce Nienstedt, head librarian, estimates that more than 1,000 records go out each month with sometimes as many as 100 circulating in a single busy day.

The "free" part of the Iowa City lending program is what makes it

unusual for a record lending library. As Miss Nienstedt points out, most libraries must charge at least a small fee for each record borrowed. Here, however, you may borrow up to three LP's at a time for as long as one week without charge. The library asks only a returnable deposit of five dollars against possible loss or damage.

LP's are another unique feature of Iowa City's own private "operation music." The entire 1,000-record circulation collection is on 10 or 12-inch long-playing records. This is a result of the library board's decision to keep the entire music project as streamlined as possible. They decided that LP's, which are almost indestructible, easy to store, and generally superior technically to other records, would comprise their entire collection.

"We were also quite aware that little music of the past or present has not been recorded on LP's of one label or another," states Miss Nienstedt. Between 600 and 700 of the library's albums consist of bona fide classical music, opera, modern serious music, and light classics. The remaining 25 per cent or so is made up of traditional jazz, popular show albums, and folk music.

"Operas and religious music such as Bach chorales and masses, are our best 'sellers,'" comments Mrs. Janet Northup, music librarian. "Naturally people who would hesitate to pay fifteen or twenty dollars for *Carmen* or *Rigoletto* are grateful to be able to borrow and hear these expensive sets in their own homes."

The library does have some

Music Librarian Janet Northup, left, checks out a record to an Iowa City resident.



Marvin Weisbord is a graduate student in the School of Journalism, State University of Iowa, in Iowa City.



seventy-eight rpm records, however, which do not circulate. These are mostly from gifts by civic-minded people who appreciate the work the library is doing in music. Some of the contributions are rare collectors' items which Mrs. Northrup may play only in the room on request. Old masterpieces by Caruso, Galli-Curci, and other names from another era are among these records.

The public library's most popular department sponsors other services, too. For example, Saturday afternoons in the music room are devoted to the Metropolitan Opera broadcasts from New York. Iowa Citizens who like their opera sans interruptions from the kids, spouse, neighbors, telephone or television, can relax in quiet and comfort while listening on the library's huge radio-phono console. In addition they are provided with copies of the libretto if they wish to follow the program closely.

On Saturday mornings the youngsters take over the music room. Mrs. Northrup conducts a music and story hour featuring popular children's records such as the "Great Composers" series or Mrs. Gudrun Thorne-Thomsen's children's tales. The attendance at the sessions varies between thirty-five and forty eager youngsters.

Iowa City's unique recorded music center began as a suggestion to the local library board by Miss Nien-



A listener examines some of the library's records, which number over a thousand lp albums.

stedt in 1950. "I realized that usually only large cities had music rooms," she said. "But I believed that we could too, if only the city's people could be interested in the idea."

One library board member who really took Miss Nienstedt's suggestion to heart was a local businessman, popular Sam Shulman. Mr. Shulman began a tour of all the local civic organizations to promote a music room for the public library. He exacted pledges from most of them, and plans were proceeding nicely.

Then the library received an unexpected and wonderful gift through a bequest of half of the estate of Mrs. Jennie Brubaker, who died in September of 1950. Mrs. Brubaker, an Iowa farm woman who is reported never to have used the library, left several thousands of dollars to be used as the board should see fit.

At Mr. Shulman's insistent urging, the board earmarked the entire bequest for the establishment of a modern music listening room in the

*(Continued on next page)*

Below: Two views of the music room showing the checkout desk and record cabinets. The project was begun in 1950.



library.

Local architect Henry L. Fisk was engaged to design, furnish, and decorate a music room. When Mr. Fisk finished in the fall of 1951, delighted Iowa Citians could hardly believe their eyes. The staid old stone library building looked exactly the same from the outside. But in a basement storeroom the architect had created a wonderful haven in which music-lovers may listen and browse in comfort under ideal lighting and acoustical conditions. Fittingly, the room was dedicated to the memory of Mrs. Brubaker and a handsome plaque inscribed in her honor.

The library board bought about 200 LP albums to begin the collection. Then the room went into operation for listening only. Regular concerts were held each week, and a library music hour was broadcast, direct from the music room, over a local radio station for a year and a half. One of the first programs held in the room was a memorial concert for Mr. Shulman who died unexpectedly in January, 1952, just a few months after seeing his dream realized.

By October of 1952, word-of-mouth advertising had popularized the music room. Crowds became larger, and more and more persons began to ask if they could take records home. Finally the library board evolved the free lending plan now in operation.

How can the library afford to allow records to be borrowed without charge? "Well," said Miss Nienstedt, "you'd be amazed at the number of people who say, 'Keep my five dollars—my enjoyment has been worth it,' when they have to withdraw. Then we receive frequent gifts from people who appreciate music, and it all adds up."

In addition, Mrs. Northup estimates that the library takes in about fifteen to twenty dollars a month in fines (five cents per day on overdue records) and damage fees. This about covers replacement costs.

Surprisingly enough, the local record stores have reported no loss of business now that people can get records to hear for nothing at the library. One music store proprietor says that now people ask for records they first borrowed from the music room and would like to own. People

often listen at the library before deciding to buy a record. They prefer to listen under ideal conditions, and they would rather take records home for appraisal than listen in the record stores' tiny audition booths.

The Iowa City music room has caused quite a stir in library circles in other cities. Librarians have come from as far as three hundred miles away, just to visit the room and talk about how they can plan similar ones in their own home towns. Officials of the Missouri State Library came to Iowa City for advice when their town librarians began writing them for information on music rooms.

Future plans for the music room? "Well," said Miss Nienstedt with a grin, "We can't possibly want a nicer place to listen to music, so I guess we'll just have to buy more records." ▲▲▲

## MOVING DAY

(Continued from page 3)

night."

Neither rain nor snow stays these performers. They were scheduled for a concert in a mid-western town, to get to which required a drive of two hundred and fifty miles. There was a raging blizzard, snowdrifts blocked the roads in many places, and bus trips were either cancelled or were far behind schedule. Not so the Philharmonic Piano Quartet, who got to their destination an hour and a half before the concert, feeling like pioneers who had conquered the elements. The storm had so disrupted transportation in the city however, that ticket holders were unable to reach the concert-hall, and the management found it necessary to postpone the concert to the end of the season, on the unique grounds that though the artists were there the audience had been held up by the storm.

"Once," Moreland Kortkamp remembers, "we played an entire concert-program although a slow fire was burning in a coal bin in the basement of the building. Clouds of smoke seeped up through the flooring on the stage, and by the end of the concert the smoke was so dense we couldn't see the audience. There was never so much coughing at a

concert, but we had four encores. Aren't people wonderful?"

In Minneapolis, where they were to do a television show, the studio was so small the only way the pianos could be arranged was in a double "V." This caused considerable consternation among the four players because it was impossible for them to see the usual signals. However, it was worked out by means of fleeting sidelong glances.

The touring concert artist's life is not an easy one, but the Quartet are agreed that it has its points. And whether they mean the pleasure of playing, or the lure of the open road, they're also agreed on the fact that they wouldn't be able to work as a team if it weren't for the blessings of the automobile. ▲▲▲

## Can You Tell?

Each line below refers to a letter that has to be found.

My first is in FLAT just as much as in SHARP.

My second's in MUSIC, but not found in HARP.

My third is in LEADER, the same as in BAND.

My fourth is in PIANO, but missing from GRAND.

My fifth is in TEMPO—not FAST and not SLOW.

My sixth is in VIOLIN, yet not in BOW.

My seventh's in PLECTRUM, though not in GUITAR.

My eighth is in MEASURE, and absent from BAR.

The all of me spells only this and no more:

What every musician gets musical for.

## Woodwinds To Strings

Beginning with the word FLUTE below, change one letter at a time and form a new word each time according to the definitions until you reach the word CELLO.

	FLUTE
Stream in a gorge	_____
Feather	_____
Fruits	_____
Wretched city sections	_____
Big scores in bridge	_____
Stitched lines	_____
Marine creatures	_____
Vends	_____
Organic units	_____
	CELLO

(Solutions on page 26)

# MUSIC AS A GRAPHIC ART

LEONARD FEIST

MUSIC exists as sound, in performance, and it has another real existence, or another aspect of existence, on the printed page. How music sounds is certainly more important than how it looks, yet the written or printed symbols are the necessary media between the composer and the audience, via the performer, and their appearance as well as their intelligibility are factors of no small importance. Music in its written or printed form is directed to the ear through the eye, and in this respect it has at least a partial claim to be regarded as a form of graphic art.

The psychological and esthetic importance of music's visual appearance has been felt keenly by many persons, musicians and laymen alike. It is interesting to note a comment made by no less a person than Hector Berlioz. In 1864, writing to a fellow-composer who had sent him a printed copy of an oratorio, Berlioz observed, "You can't imagine the effort it was for me to read a score engraved with those hideous English notes which give to any music a misshapen and heavy look. . . ." (Barzun: *New Letters of Berlioz*, p. 249. New York, 1954.) Others have felt this about reading music, although few have made comments so exactly to the point.

It is unfortunately true that music in its printed form is rarely an example of good graphic art. It may be, and often is, clearly printed and reasonably tidy, but it is seldom

well designed in terms of the relation of appearance to content, which is, for graphic art, a matter of primary importance. One should remark Berlioz' precise choice of adjectives: *difforme et lourd*. It is not legibility that he is talking about; it is appropriateness.

Legibility is not enough in music printing, although it is of course imperative. The musical symbols, besides being intelligible, should be so designed, and so disposed on the page, that they form a pattern pleasing to the eye and even perhaps helpful to the imagination. The appearance of the printed page should not act as a barrier or hurdle that must be surmounted, but should provide, as do the pages of a well designed book, a feeling of character, of suitability and of movement.

## Early Examples

Music was one of the first products of the printer's art, and the second book to be printed in the New World was a volume of music, the *Bay Psalm Book*, published in Cambridge in 1640. Examples of early printed music are sometimes handsome in format and design, and on a level with book-printing of their times. This does not seem, however, to be true today, although there are many hopeful signs of a change for the better. In all fairness, it should be pointed out that the appearance of the average book during the earlier years of this century also left much to be desired. It was the interest and enthusiasm of a few devoted publishers, plus

a general revival of interest in the graphic arts, that caused a revolution in book design and led to the general competence—if not excellence—that prevails in that field today.

It is true that the music publisher can not look forward to the volume of sales that the book publisher may hope for. His "market," except for occasional popular hits or a few "educational" methods or collections, is more limited than that of even the publisher of serious books. As the publication of music is viewed as a matter of profit or loss, beauty of format necessarily becomes subordinated to economy of production. It is, alas, well known that much serious music, especially contemporary music, is published with no expectation of profit, but simply for reasons of "prestige" or of cultural obligation. It is here, too often, that the publisher must keep his expenses to a minimum. Yet despite these limitations of economy, much can be done, by good taste and inventiveness, to improve the effectiveness of music printing as a graphic art.

There are just a few principal elements in the "design" of printed music. These may be summarized as: The shape and size of the note-head and other elements of notation, including clefs, flags, braces, rests; the size and lay-out of the page—spacing, number of braces, proportion of white to black, etc.; choice of type faces and sizes for texts and for directions governing tempo and expression; design of cover, title-page, ornamental motifs. The in-

(Continued on page 27)

Mr. Feist's article is reprinted, with permission, from *The Juilliard Review*.



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# FINANCING THE SCHOOL MUSIC DEPARTMENT

MARY HOFFMAN

AS a P. K. (Preacher's Kid) I developed a peculiar attitude toward money. The pursuit of money was not the chief aim of existence in our family, for Father cared more about men's souls than he did their purses, but we learned to treat with respect the cash that came our way. I did not know at the time that I was being fitted for teaching in schools with budget difficulties.

Two years ago I served on a MENC committee studying aspects of school music administration. I learned there that some other members of the committee and the audience which joined in the discussion were unaware of some difficulties confronting the small school. When I mentioned financial troubles in many small schools, some one suggested a simple solution—get your needs placed in the school budget. I quoted this solution to a small-school teacher who replied, "But suppose your school is too poor to have a budget?"

The national committee continued its work, dividing into subcommittees, and I found myself chairman of the group studying school finances from the standpoint of the music department. At last I would learn how schools managed to get enough money to provide for the needs of their music departments!

We conducted a survey in four representative states, hoping to learn how funds for the music department were secured and how spent. We

*Mary Hoffman is a music teacher in the Ohio public schools. This article is reprinted, with permission, from the New York State School Music News.*

found no particular general pattern. At one end of the scale was a small Ohio city whose music teacher wrote: "I know I spend thousands of dollars in the department and never have any trouble getting it." In the past year her expenditures included a new Steinway grand, five other pianos, ten autoharps, ten complete rhythm band sets for kindergarten, and twenty-five portable phonographs.

At the other end of the scale was an Ohio school whose music teacher's only financial request during the year was for music required for the county music festival. One member of the board objected to granting the request . . . there should first be an investigation. "What would you investigate?" his superintendent asked. "I don't know," he replied stubbornly, "I just think we should investigate."

So few replies came from the far

southern states that they were of little value from the standpoint of the questionnaire, though they did help point up the confusion which exists in music finances. The letters which accompanied the returns seemed to reveal an awareness of the problem, however, and a growing determination to do something about it.

A number of schools, especially in Montana, reported that funds for the music department were included in the school budget, although replies indicated that in many cases such funds were not adequate for the needs of the schools and additional funds must be secured elsewhere.

Few schools allocated funds for music on a per pupil basis and when this was done there was a wide range in amounts. One Ohio county music supervisor reported a range in his country schools from \$2.11 to \$11.75 per pupil. The Montana member of the committee worked out the range of distribution per pupil in the schools of his state and found it to be from 20c to \$3.90 for elementary and \$1.06 to \$29.23 for high schools.

A study of the survey caused one to wonder if we should not add another subject to the college curriculum for music education majors, calling it "How to Finance School Music Departments."

We learned that funds for music departments above—or in place of—budget allocations were being secured in various ways. School music departments in financial straits please note.

1. Personal appeals to the super-  
(Continued on page 16)





Otello Ceroni

An interview with  
that unsung opera  
hero—the prompter

By  
NORMAN SHAVIN

## The Man In The Black Box

FOR 31 years now, Otello Ceroni has fulfilled his life's work in solitary confinement. And he loves it.

Sweating in his tight cell, he has been bruised, cut, and cramped. Few people have heard of him—but the few who recognize his importance rely on him. And he wouldn't swap his imprisonment-by-choice for a French horn filled with greenbacks. For Ceroni, now 62, is senior prompter for the Metropolitan Opera Company, a post he has held for twenty-two seasons.

In a sense, he is master of all he surveys from his cubicle behind the glowing footlights. Moments before the Met begins an opera demanding his performance, he squeezes his five-foot, five-inch frame into his box at the lip of the center of the stage. Then the opera is ready to begin. And when the curtain rises, this unsung star of the opera is catapulted into another world, one fraught with danger.

As an unseen director, he must be aware of every facet of the role of each singer, know every word of each part, the special pitch and cues—and he must know when to duck and dodge.

Unmentioned in the opera bill,

*Norman Shavin, music critic on the Louisville Times, is a frequent contributor to MUSIC JOURNAL.*

unpraised by the audience, Ceroni, a prince of the pit, is not forgotten by the heroes and heroines of grand opera. Behind his spectacles, his eyes dart furtively to every nook of the stage, watch the cast for signs of impending lapses, wrong bits of action, or nervous tension.

I chatted with Ceroni most recently when the Met produced a brilliant version of Rossini's *The Barber of Seville* at Indiana University.

Ceroni's alertness is just as much a part of his talent as is his memory of 186 operatic scores. While the prompter's box is the best seat in the house from the standpoint of proximity, it is also the most hazardous offstage spot.

### Dangerous Spot

Ceroni recalled that during a performance of Gounod's *Faust*, the basso who smashes his sword violently was too powerful, and the shattered blade shot toward the prompter's box, gashing his cheek. In a staging of Humperdinck's *Hansel and Gretel*, Thelma Votipka, as the witch, once vigorously brushed a cup off a table with her broom. The cup scooted across the stage, and Ceroni was cut—this time in the mouth.

In one performance of *Boris Gou-*

*donov*, a nervous horse eyed Ceroni in his box and leaped toward the terrified prompter. Ceroni attempted to dodge the animal, banged his head against the edge of the stage and spent the rest of the performance backstage—recuperating.

Ceroni also recalled that he left his box on two other occasions. A low-flying prop once knocked the hood off his cubicle, and he had to go scurrying for it in the pit. And once, when Dorothy Kirsten's toe momentarily was caught painfully in a crack in the stage floor, Ceroni deserted his box briefly to alert a backstage doctor to attend to her during her few moments offstage.

Such experiences have taught the mild-mannered prompter to beware of repeat performances. In appropriate scores, he has penned such notations as, "Watch sword!" "Watch cup!" and "Watch horse!"

Shortly before he was born in 1891 in Ravenna, Italy, his father had seen Verdi's opera, *Otello*. So taken was he with the work, he insisted to his wife that their unborn child must be named "Otello."

The elder Ceroni, a tailor, was himself a musician—a trombonist in the Ravenna Symphony. And young Otello became a French horn player in the same orchestra, traveling as a musician through Europe and the Middle East. He also played under

Toscanini in Rome.

It was in 1923 that the conductor of the Ravenna Symphony found himself without a prompter for an opera, and asked Ceroni to sit in. Ceroni agreed, and never left the box again. He felt that being a French hornist was just being another instrumentalist in a large orchestra.

"In the prompter's box," he explained, "I have the impression to be the boss."

He had once hoped to be a singer, but fulfilled that ambition briefly only twice—both times in unscheduled performances.

During one opera, the tenor lost his tongue—and found Ceroni's. The alert prompter sang the tenor's part at the top of his voice until the star regained his composure. On another occasion, Ceroni sang a line for a faltering basso. His impromptu solo resulted in critical praise. "The Metropolitan's prompter was in excellent voice last night," a newspaper critic observed in a review.

#### Friend of Stars

Ceroni's key position, which has caused him to be dubbed "Toscanini of the prompters," has put him in intimate contact with many musical greats. He became reacquainted with Ezio Pinza, a boyhood friend, when prompting an opera starring Pinza in Capri in 1924. The great basso helped Ceroni to get a job with Rome's Teatro Costanzi, and with the Met in 1929.

Ceroni has served as prompter for such luminaries as Tibbett, Gigli, Bori, Roberta Peters, Merrill, Ponselle, Swarthout, Galli-Curci, and others.

He manages to keep a bright smile as he peers over the precipice of the stage, on the theory that a happy countenance reassures the singers. But Ceroni can get angry, as when a star makes mistakes because of not having watched his cues, the darting fingers, the bobbing head, the precise gestures issued from the box.

Many are indebted to him for yanking catastrophe out of a critic's review. But he has found a few singers "a little ungrateful" for his attentions. Some people tend to

(Continued on page 19)



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# GOOD PRACTICING

## Part Two

ANNE HOLDEN

THERE are two techniques which must be acquired before practising can give satisfying results. One is the technique of arranging the time and place to practise, and the other is the technique of mental control which is necessary for acquiring instrumental skill. It is likely to take students of any age a considerable length of time to acquire either of these techniques, and young students may take instrumental lessons for several years before they are well launched on acquiring even one of them.

The average child under ten cannot reasonably be expected to do very much practising or very productive practising unless he is aided at home. Since not every child has someone at home able to help him, the question naturally arises: Why is it nevertheless advisable for many children to start studying an instrument when they are six, or seven, or eight? Some of the reasons have to do with the child's general adjustment to life and learning. Five to eight is the age at which children are most likely to get the first urge to play an instrument. This is the period, too, when school life begins and all kinds of systematic learning is accepted as a new and exciting experience. It is easier at this time to cultivate the habit of making instrumental study a regular part of their lives. Later on, as extracurricular interests expand, it is more apt to seem like a burdensome extra. Young children can learn a lot about music and they can learn a good deal about handling an instrument, too, even if they practise little or not at all. Started at the right point in connection with group studies, the private in-

strumental lesson is an important practical continuation and application of group music study.

There are other reasons why the instrumental teacher who understands children will prefer to start them as early as they are interested enough and mature enough to sustain attention during an instruction period. The coordinations involved in acquiring motor skills are best cultivated in bodies still young enough to make natural balances between relaxation and tension. Furthermore, all beginners must work on very simple musical material. Usually it is only the young child who finds adequate musical satisfaction in artistically elementary material.

Many children, then, too young to do effective practising unaided, can start their private instrumental lessons profitably. It is all to the good if there is someone at home who has the time, desire, knowledge, and the kind of relationship with the child that make it possible to give such practice aids as may be suggested by the teacher. Enthusiasm and good rapport with the student are much more important qualifications in a practise-helper than technical knowledge or lots of time. If the helper has only occasional bits of time and very limited musical knowledge to give to the young instrumentalist, but is vitally interested and can make the occasions of working together a mutual pleasure, much can be

accomplished in establishing working habits which the child can eventually pursue independently. But if there is no one at home who can provide this aid, it is best if no extensive pressure is applied at home. Such pressure is too often only a nagging to "put in time" and the giving of time alone does not constitute worth-while practise.

It is a great mistake to make the child's desire or ability to practise by himself a test of whether his instrumental lessons are worth-while. A child who is well aided at home will certainly make faster technical progress in the beginning years, but good aid includes preparing the child eventually to do good work unaided. If the home situation makes it necessary to leave that preparation mainly to what the teacher can accomplish in the lesson periods, technical progress may be slow at first. Home practise then may be inadvisable for a while, or, if advisable, it may be episodic and inefficient for a long time. But musical progress in connection with the instrument can still proceed normally.

What if a child doesn't show any inclination to practise independently and well by the time he is nine or ten? How much pressure is it advisable to apply then?

The first thing to remember is that the capacity of anybody, any age, to attain the discipline necessary for practising an instrument

(Continued on page 26)

*This is the second and concluding article on practicing by Miss Holden. The first appeared in last month's issue of MUSIC JOURNAL on page 37. The series is reprinted, with permission, from the monthly news-*

*letter of the School of Music Education in New York City. Miss Holden is executive director of the school, which has just completed its twentieth year of a pioneer program in basic music education.*





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## FINANCING

(Continued from page 11)

vising principal or superintendent. To be successful at this one must have a charming personality, a knowledge of when to speak and when to keep silence, a superintendent whose interest in music exceeds or equals that in basketball, and/or the possession of information which may be used as a basis for blackmail.

2. A PTA which is willing to help finance the school without, let us hope, feeling thereby entitled to dictate policies.

3. A school booster group or groups. These go by various names: Band Parents, Band Boosters, Band Mothers and an occasional group interested in helping vocal or orchestral groups.

4. Rental fees for instruments. We found these fees ranged from a low of \$2.00 a year to a high of \$1.50 a month.

5. Extra-curricular activities of a wide variety, depending upon the ingenuity of the music department head and the time he feels justified in sparing from the teaching of music for the purpose of raising money. These include tag days, magazine sales, food sales, dances, carnivals, Follies, sales tax stamps (in Ohio), donations from those requesting music, a share of the school activity fund or the athletic fund (the latter usually going to the band which has helped earn the money).

All this indicates a situation which is not particularly pleasing and one for which I believe we music educators are in part responsible. When music became a part of the school curriculum instead of an after-school frill we felt responsible for making it a success. We must show people the value of music and to that end we needed equipment. No money for it? Then we will raise it. And raise it we did, using any means at our command. By so doing we established a precedent, and far too many of us have been doing it ever since.

The redeeming feature of the situation is that school administrators are becoming aware of the problem. A superintendent in Pennsylvania wrote: "Too many school boards attempt to make the music department self-supporting. This keeps the music teacher so busy making

money that there is no time to teach music."

From another school head came this comment: "We need a more scientific approach. We just respond to the pressure of needs from day to day." A more accurate description of school music finances in general could scarcely be found.

A superintendent wrote: "The school district should support one hundred percent all educational activities." Another agrees, stating: "If the program is worth supporting it should come under the general funds budget. Music people must support a definite curriculum. Make the program educationally sound." A third adds: "I doubt very much if it is a function of our music instructors to go out in the community to raise money for educational purposes. I think the time has come for us to add all such expenditures on the school budgets since the public seems to be demanding music training for all pupils who can benefit from such instruction."

An interesting report came from a Montana school whose music teachers are particularly adept at raising money. They bring in yearly shows such as the Navy Band and Horace Heidt to provide additional revenue for the school. Their superintendent wrote: "I believe the district should budget for music on an adequate basis, but our present instructors do such a good job our district hasn't had to. If we had instructors in charge who disliked to or were unable to do so we should budget more for these two related departments (band and vocal)."

Few people now deny that music is a curricular subject. But in many schools today the music department has not been accorded full curricular standing. The chemistry teacher is not required to go out and raise money for lab equipment. It is understood that if he is to teach chemistry he must have the necessary equipment. I have never heard of a Commercial Booster Club giving suppers to pay for the school's typewriters. I have never bought a tag to help the Home Economics Helpers buy double boilers for the girls in the cooking class. But many of you know what happens if the music teacher wants a decent victrola or some one bashes in the head of the bass drum.

A check of the Ohio schools reporting revealed one school which did not charge for music programs, had no PTA, no band booster group, and no other source of income. All music needs were met by the Board of Education. This is the school mentioned earlier which bought six new pianos last year. All the other Ohio schools reported adding to music income by some form or forms of additional revenue mentioned here.

If you are having to spend time and energy helping your school music department keep its financial head above water it may be some comfort to know that your problem is shared by many others. The question facing us as music educators is: Are we going to continue indefinitely such a program?

The brightest spot in the picture, as revealed in the survey, was the awareness of a number of school administrators that the situation was far from ideal. When more superintendents and boards of education are convinced that we can do our best work when freed from the necessity of conducting money-raising enterprises, a long step will have been taken in the right direction.

It looks as if we have a job of adult education on our hands. ▲▲▲

**D**R. HOWARD HANSON, American composer and director of the Eastman School of Music, made this plea for Federal aid to music before a recent hearing of the Congressional Committee on Education and Labor.

"We are constantly graduating talented young orchestral musicians with four to six years of post-high school professional training who are going into orchestral positions which pay salaries which do not constitute a living wage. I know of several major orchestras with a twenty-week season and a seventy-five dollar a week minimum salary scale, a grand total of \$1,500. "There are some patrons of music who prefer to support their orchestras without government assistance. . . . But I say that in any situation where a skilled performer is guaranteed a \$1,500 a year salary that orchestra is supported not by philanthropists but by the idealism and devotion of the underpaid musician!"

# Boston's Little Symphony

HAZEL GHAZARIAN-SKAGGS

**A**BOUT two years ago, when Copland's article, "An Indictment of the four B's," Bach, Beethoven, Brahms, and Boredom, (see *MUSIC JOURNAL*, November, 1952) was being read by the concert-going public, a small group of Boston musicians were forming the Little Symphony Society to remove some of that Boredom from the nation's concert halls. Their endeavor was to present not only worth-while, newly written compositions for string and chamber orchestra, but also little-known works by the great masters. Although the Boston public is proud of its many existing organizations, the advent of a string orchestra in the city was promising. It meant that with a discriminating conductor at the helm, a wealth of string orchestra works lying dormant on library shelves would once more become alive.

Under the conductorship of Edward Siegel, this has come to pass. With a natural flair for programming, Mr. Siegel offers concerts that scintillate with interest and variety. On one program alone Mr. Siegel presented three first Boston performances. One was the Mendelssohn Symphony No. 9 for strings, written by Mendelssohn at the age of 14. This string symphony happens to be the only one of eleven that is published. The other two works were by Transman and Toch, two modern composers living in the United States. Thus music lovers had the opportunity to traverse appealing new territory, besides the pleasure of renewing old acquaintances such as Handel and Bach.

*Hazel Ghazarian-Skaggs' articles appear frequently in MUSIC JOURNAL. She lives in Liberty, New York.*

This practice of presenting new and rare works, however, is not the Society's sole function. It has a more selfish one of providing an outlet for its orchestra members to perform interesting ensemble music. The germ of the orchestra had its birth among the members of the Musical Guild of Boston. The Guild's primary aim is to assist young artists by giving them a chance to perform before serious audiences. At one of the Guild's monthly concerts in 1950, Mr. Siegel gave a program of works with a small chamber orchestra made up of Guild members. Still as a part of the Guild, he gave two more concerts the following year, but by then the ensemble had expanded to twenty-two players, and it needed

separate maintenance to exist permanently. In October of 1952 The Little Symphony Society was formed.

The Symphony is made up of serious musicians who meet weekly for the sheer enjoyment of playing, but who nevertheless want to rehearse as assiduously as the Boston Symphony. Its members are of professional caliber. Perhaps because of limited opportunity for a living in music or because of an even greater interest in some other field, some members are part time musicians. As I noted during a recent rehearsal, their approach is definitely serious and artistic. Whether music is an avocation or vocation, all members are united by the same professional zeal to give the best they have.

*(Continued on page 22)*

Boston's Little Symphony Society with conductor Edward Siegel.





# Music School For Movies

C. SHARPLESS HICKMAN

CLOSE cooperation with the School of Music in planning its film scores is a basic concept of the operations of the Department of Cinema at the University of Southern California.

This is the nation's oldest university cinema department, dating from 1932, although it is actually the outgrowth of a series of lectures which were inspired by the Academy of Motion Picture Arts and held at USC in 1928. This series led to the formation of courses on some aspects of film art and technique which were later correlated into the present department.

Unlike its UCLA counterpart (of which we wrote in the April, 1954, issue of *MUSIC JOURNAL*) this is a full-fledged, independent department, with an enrollment of some 200 regular students, of whom some 60 are foreign students.

Though Hollywood-launched, and though still the subject of occasional interest by such Hollywood professionals as producer William Perlberg, playwright Arthur Miller, director Andre Marton, processing specialist Sidney Solow, designer William Cameron Menzies, and composer Miklos Rosza, the department has had little of the Hollywood financial and operational backing so liberally promised it (for publicity purposes) once upon a time.

The department's stress is now quite frankly on the development of graduates who plan to enter the documentary film world and work for governmental agencies, educational or social service institutions, or for groups producing quasi-documentary commercial films for larger industrial corporations.

Where Hollywood (and now tele-

vision) relies heavily upon the specialist—partly due to union pressure—the documentary field requires men who are well-equipped to do a multitude of tasks. USC's Department of Cinema, headed by psychologist Lester F. Beck, endeavors to turn out graduates who can do everything from writing a script to actually processing their own film stock. And if they cannot do everything themselves—write a film score, for instance—they usually know how to find the right person to supplement their efforts.

The degree of co-ordination between the Department of Cinema and other USC schools and departments is illustrated by its relations with the School of Music, whose astute, public-relations-minded Dean is Raymond Kendall. For some years the noted film composer Miklos Rosza (now MGM's top dramatic film composer) has regularly given a course in Composition for the Cinema as part of USC's School of Music curriculum.

## Workshop Course

This might be described as a workshop course in that its average enrollment of fifteen students have as a class project the composition of a score for a Department of Cinema production. In general, these have been films lending themselves to a compartmental treatment which would permit several students to have a bit in the finished score without destroying a sense of dramatic and musical unity.

A perfect example of such a class project was the film which was made in 1947 to promote the Idyllwild School of Music and Arts, whose

mountain-top summer workshop sessions are affiliated with USC's Institute of the Arts. This dealt with choral, orchestral, and solo instrumental music, folk dancing, and other arts and crafts, and utilized the USC Symphony, a cappella choir and other groups. It had music credited to four Rosza pupils. An *Idyllwild Overture* used in the picture was credited to Hoyt Curtin, who has recently turned out some excellent short scores for UPA cartoons. Another student was Joseph Oroop, conductor of the Pioneer Orchestra—training group for the famous California Junior Symphony of Peter Meremblum.

The Cinema Department does not limit itself to Rosza pupils, however. Scoring problems are coordinated with the USC School of Music through composer Halsey Stevens, who is an important authority on the music of Bartok. Working through Stevens, Rosza, and Dean Kendall, the Cinema Department selects promising music students to score most of its productions.

This pattern of consistently utilizing USC student and faculty personnel and facilities is basic in the Cinema Department's operations, and has resulted in some truly remarkable productions. *The Thinest Slice* deals with the techniques developed by USC scientists to photograph human genes with the electron microscope; *Trojan Tempo* pictorially interprets music played by the famous USC Trojan Band; and *Property Lines* is a film on surveying-techniques worked out in cooperation with the School of Engineering.

One of the most engrossing short films I have seen in many years is



USC's 1952 production, *Quetzalcoatl*, in which writer-director Ray Wisniewski, production designer Richard Shoemaker, and composer John Paddock teamed to use Mayan and Aztec statues, carvings, and artifacts to illustrate the legend of the god who is the film's subject. By ingenious and imaginative use of lighting, color, movement of the inanimate art objects, and film editing, a simple idea becomes a model meld of art, music and legend. Paddock's compelling score, played by USC faculty and student instrumentalists, relies chiefly upon winds and percussion, and the frequent use of a solo flute to express its modern harmonies which are cleverly fitted into an almost primitive rhythmic or contrastingly pastorate framework.

Another picture which is interesting by virtue of its sound track is Fred Hudson's *Water*. This exploits many devices—notably steel balls rolled on piano wires, crowd roars, and conversation—much of it either speeded up or reversed to make a completely abstract sound track

which makes the composition of Cowell, Cage, Haba, or Webern seem conservative.

*Chaucer*, a film still being processed, utilizes pre-Elizabethan music played on instruments of the period. Another film on Idyllwild, made more recently than the 1947 production, *Music From the Mountains*, is called the *Ballad of Idyllwild*, and has a score contributed and performed by the popular folk-song team of Marais and Miranda.

All of USC's films are on 16-mm. stock and are available on rental from the audio-visual section of USC's Department of Cinema. ▲▲▲

## BLACK BOX

(Continued from page 13)

minimize his importance as the policeman directing on the operatic highways. "Nobody knows what you do."

But Ceroni is as much a part of the Met as are the singers, and many of them know it. After the Met's

performance of *Barber* at Bloomington, one grateful tenor who relied on Ceroni brushed by him and whispered, "I couldn't live without you."

Ceroni prompts opera in Buenos Aires during the summer, and has worked in other operatic centers. But he has no favorites about opera. He is not married, and his love is the world of the stage. "I like all of it," he said.

He finds Berg's *Wozzeck* one of the most difficult to prompt because of the "modern music." Strauss and Mozart operas are tough, too, he said, "because you recognize the smallest mistake."

He can prompt in French, Italian, German, and Russian (the latter by a system of special notations), and is an inspiration to the artists who tower above him onstage. And nothing can rob him of the great pleasure he gains from his unusual job in solitary, no matter how tiring the task.

"The music is like a doctor," he said. "It makes you feel very good in the bones." ▲▲▲



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# Lighting and Color

## In The Music Room

C. T. MASTERSON AND C. J. ALLEN

**L**IGHTING to enhance the music room environment and to promote student visual efficiency and comfort involves the application of standard school lighting principles to the specific problems of vocal and instrumental areas. Satisfactory lighting cannot be realized without being aware of typical music room visual problems. Lighting specifications for music rooms should consider the following eleven points:

1. Visibility of the music score is seldom better than typewritten material; it is usually poorer. Small details are important. Non-uniform manuscript, wide range in inks, and paper reflectances, size of music symbols, and lack of music printing standardization are current difficulties.

2. Distance of eyes from the printed page is influenced by the instrument played; and sharing of music often results in awkward positioning of both the music and the musician. Visual comfort and efficiency are often sacrificed in arranging the music racks for appearance to the audience.

3. Musicians are expected to read rapidly while also following the director's motions.

4. Irregular seating arrangements, with students facing the director from various angles, complicate the problem of eliminating glare and distracting objects.

5. Music rooms are equipped with furnishings which can create a condition of "visual clutter." In-

strumental equipment such as horns, music racks, and folios are in this category and must be considered in the lighting and decorating plan.

6. Charts, diagrams, and details which each member of a large organization must see during rehearsal involves a most difficult seeing task. These materials are usually displayed on a vertical surface where the light level is typically below that of the horizontal plane unless supplementary light is utilized. The charts are often viewed from long range and at wide angles.

7. Music rooms are used day and night, winter and summer, for rehearsals, recitals, meetings, lectures, picture projection, and varied activities with many lighting requirements.

8. There is a natural tendency for many students to perform by ear rather than sight; good lighting encourages reading the printed page, which is a major music objective.

9. Posture which promotes the best musicianship is affected favorably by good lighting.

10. Music classes are especially responsive to an appropriately planned environment.

11. When rooms have risers or steps, we must consider that the man standing on the top rise is in a much different seeing situation in relation to the light sources than the man sitting at floor level or standing on the director's podium.

### Comfortable Lighting

The quality and quantity of light in a comfortable classroom are dependent upon three factors: (1) illumination level of the task; (2) re-

flectance pattern of the room; (3) brightness control of the light sources.

Illumination levels of school tasks have been the subject of extensive research, including music reading. The American Standard Practice of School Lighting recommends 30 footcandles as a minimum to be maintained in the general classroom; 50 footcandles are recommended for sewing, drafting, and typing rooms. These are feasible minimum standards under present conditions but not necessarily established ideal levels. Music room activities indicate levels of lighting above that of the ordinary classroom and more in the order of the drafting and typing rooms, or at least 50 footcandles.

The reflectance pattern of the room influences lighting quantity and quality. Proper choice of colors and finishes within the reflectance range will produce an efficient, comfortable, balanced-brightness environment. The ceiling should be a flat, non-glossy finish of highest light reflectance. Acoustical materials vary widely as to reflectance value because of holes or voids in the material; 60 to 75 per cent light reflectance may be expected. Indirect lighting efficiency will increase measurably with higher ceiling reflectance. Wall areas below the seated students' eye level should be finished for washability and to minimize scuff marks. This can be accomplished by proper choice of materials rather than by using the traditional dark paints. Incidentally, the reflectance values of paints are available from many paint manufacturers.

The music-rack surfaces facing the

*Mr. Masterson and Mr. Allen, General Electric lighting engineers, delivered this address jointly before the Music Educators National Conference convention in March.*

student often form the visually-adjacent area to the sheet music being read, and should be limited to a brightness ratio with the music paper of not less than 1 to 3. This indicates that light colored, non-glaring, finishes should be applied to the music rack face. Music folios in light neutral colors would meet the limits of this 1 to 3 brightness ratio, and would provide a reading condition comparable to the light work surfaces of modern desk-tops. The front side of the music stand is often in the field of vision of another player and should be finished to blend with the surrounding area.

### Wood Surfaces

The appearance of the stands and folios to the audience when the group appears in concert should also be considered. Furnishings for music rooms can be finished to meet the recommended reflectance range. Wood trim and floor materials are available within the recommended reflectance range. The floor is also in the field of view of the student and should not be too dark. It should have 20 to 30 per cent light reflectance. Green chalkboards have shown a popularity and growth parallel to the light-finished desk; they are easily held in line with the 1 to 3 brightness ratio of the board with its wall background. Chalkboards with higher than 20 per cent reflectance reduce the contrast of chalk with the board, and the visibility of chalk marks accordingly suffers. There are chalkboards with fired abrasive enameled surfaces, and small magnets can be used on them to post bulletins and demonstrate band formations.

Illuminating engineers are not too concerned with the exact color used on classroom walls so long as it is within the recommended reflectance range. Gray shades would meet their specifications. However, the rooms would not be popular—people do like color. Color recommendations are generally based upon the psychological effect of the various colors. For example, the blue and green which we associate with the sky, lakes, and trees are considered to be cool colors. They are also associated with a depth or receding effect. They

are frequently recommended for west and south exposed rooms which may actually be too warm because of extra sun heat. On the other hand, the creams, corals, peaches, tans and reds are the warm colors. They are frequently recommended for north and east exposed classrooms. The cool blue and green in light pastel colors have a strong receding effect and tend to make a room seem larger. The reverse is generally true of the warm colors.

Tans, reds, oranges and browns will make a room appear smaller. Greens, especially grayed blue-greens, are quiet colors and people seldom object to them; hence they have wide use. Grays, of course, are neutral and are very useful between and with contrasting colors.


Brightness control of the light sources involves the shielding and brightness control features of the windows and lighting equipment. Unilateral lighting, as provided from



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windows, at one side of the room, is included in many room plans. While popular and practical, it involves inherent problems such as:

1. Natural light is not dependable. There are too many cloudy days.
2. In the evening and at night, the sunlight is not available.
3. Students near the windows may have very high levels of light (100 footcandles or more), but these levels fall off rapidly toward the interior of the room where you may find less than 5 footcandles of natural light even on a bright day.
4. Windows which serve some students well as a light source often are a source of glare and discomfort to the director or to other students in the same room.
5. At night, windows usually become dark areas to those within the room. Proper shades are usually the answer to the last two problems.

#### Natural Light

Bilateral lighting, which is lighting from windows on two sides of the room, helps to prevent the extreme diversity in light levels found in unilateral lighted rooms. The direction from which natural light comes is worthy of careful consideration. Often there is no choice in the direction from which rooms must receive the daylight. East and west exposures afford the best natural daylight but also they are subject to solar over-heating. Typically, southern exposures get too much light, and northern ones do not get enough. Windows are certainly important light sources, and also serve the valuable purpose of preventing a closed-in feeling to those within the room. The brightness of the north sky in the winter is close to the surface brightness of a fluorescent lamp tube and that is much too bright to be in the field of view. Weather conditions, architectural design, orientation, fenestration, wall and ceiling colors, window shades, position of trees and things outside, and types of building materials should be all considered in planning for the use of natural light or daylight. ▲▲▲

#### LITTLE SYMPHONY

(Continued from page 17)

Among them are the proud owners of an Amati violin, a Vuillaume violin, and a Guarnerius viola.

Members often assist in solo concerto parts, but when the score demands a solo instrument not within the group, a guest artist is invited. On a recent program the distinguished English horn and oboe player of the Boston Symphony Orchestra, Louis Speyer, was heard in a first Boston performance of "Fantasy for Oboe and String Orchestra," by the American composer Goeb.

The Society's first and only president, Walter Wheeler, believes the ensemble will grow in professional proficiency. He plays in the cello section, and is very active in Boston musical circles as a solo cellist. Yet he too is a part time musician, having kept busy as a portrait artist and lecturer on fine arts since his graduation from Harvard University not long ago. Working untiringly and devotedly with him and the conductor is the conductor's wife, popularly known in Boston as Minnie Wolk. She is a pianist-teacher, and although she does not perform with the group, her ardent interest prompts her to attend all rehearsals. The important role of treasurer has been relegated to her, since like all organizations, the Society needs money for continuance. With a project of three concerts a year, subscribers to all three are solicited at a nominal fee. Many of the Society's patrons donate additional sums for the assurance of its survival.

#### List of Patrons

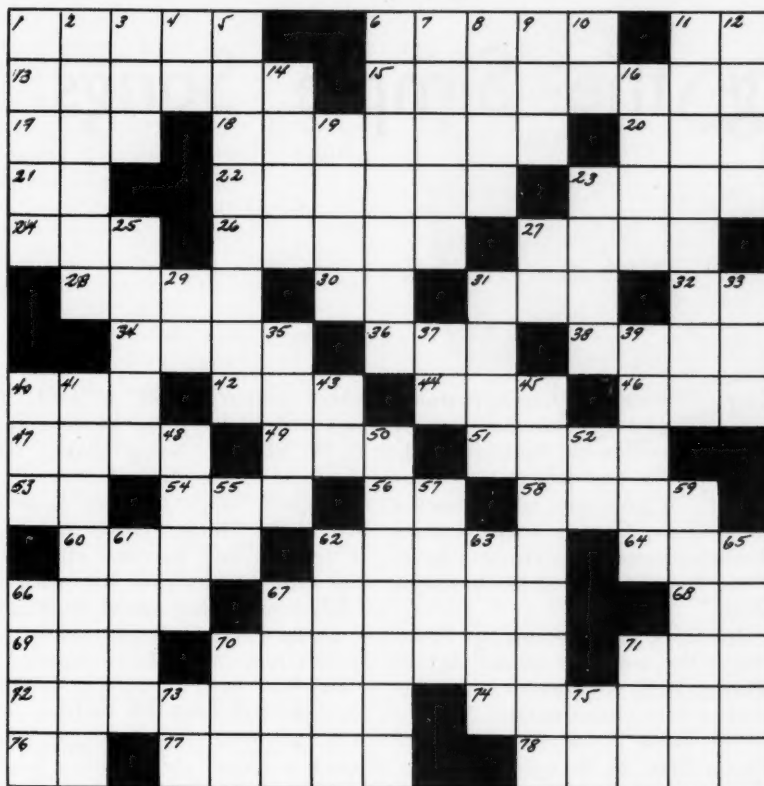
The Society's list of patrons is growing and attracting many music lovers who are willing to work to promote this venture. Among them is its publicity chairman, Laura Hagar, who gives freely all the time she can spare from her busy schedule of work in the Brookline public schools and graduate study at Simmons College. Many prominent musicians in Boston are watching the musical growth of this small group, and are encouraging it with their interest and attendance at concerts.

From the Society's inception, the Harvard Musical Association offered the use of its library room for rehearsals. There in congenial sur-

(Continued on page 27)

# MUSICAL CROSSWORD

Evelyn Smith



(Solution on page 28)

## ACROSS

- |   |  |   |
|---|--|---|
| 1 Wrote <i>The Pearl Fishers</i>              | 56 Cry of surprise                               | 14 Nobleman in <i>Iolanthe</i>              |
| 6 Longest modern note                         | 58 Mouthpiece                                    | 16 Wading bird                              |
| 11 Italian river                              | 60 Viola; French                                 | 19 Modern Am. writer                        |
| 13 Massenet composition                       | 62 Kind of opera written by Messager             | 23 Jeté                                     |
| 15 Old-time string player                     | 64 Sad   | 25 Early fiddle                             |
| 17 Les hommes                                 | 66 Donkey serenade                               | 27 Sol-fa syllable                          |
| 18 Saint-Saëns' "Danse —"                     | 67 Eighteenth-century French composer            | 29 Behold                                   |
| 20 "Chauve-souris"                            | 68 Sol-fa syllable                               | 31 Organ control                            |
| 21 Beast of burden                            | 69 "— King"                                      | 33 Darling; Fre                             |
| 22 French sixteenth-century dance             | 70 Wrote <i>The Student Prince</i>               | 35 Confident                                |
| 23 French singer starring in Broadway musical | 71 "— Pasquale"                                  | 37 Gaelic prefix, meaning son of            |
| 24 Important to Jean-maire                    | 72 Style of modern melody and harmony            | 39 Makes more comfortable                   |
| 26 Mistress Ford, <i>Fallstaff</i>            | 74 Ravel's for a dead princess is the best known | 40 Et                                       |
| 27 Interval of silence                        | 76 Exists  | 41 Naturals; Fre                            |
| 28 Window part                                | 77 Sharp; Fre                                    | 43 Spirit in statue; Egyptian               |
| 30 New Eng. state; abbr.                      | 78 Song by Charles Trenet out of Debussy         | 45 "Avril au —"                             |
| 31 Origin of the chanty                       |  | 48 Chief motivation in <i>Ruddigore</i>     |
| 32 Printer's measure                          |  | 50 Sewing aid                               |
| 34 "Anything —"                               |  | 52 French negative                          |
| 36 Munch                                      |  | 55 Thus                                     |
| 38 "La —," by Dukas                           |  | 57 Double curve                             |
| 40 Sumerian deity                             |  | 59 American singer                          |
| 42 Bohemian composer                          |  | 61 Nineteenth-century French composer       |
| 44 Light music                                |  | 62 Movie singer                             |
| 46 Nautical consent                           |  | 63 Stringed instrument                      |
| 47 Require                                    |  | 65 Lunch-counter                            |
| 49 Rodent                                     |  | 66 South American river                     |
| 51 French soprano                             |  | 67 Harassed                                 |
| 53 Where the French embassy is located; abbr. |  | 70 "Le—s'amuse," origin of <i>Rigoletto</i> |
| 54 Employ                                     |  | 73 Physician; abbr.                         |
|   |  | 75 Go away; French                          |

## DOWN

- |             |           |                          |                      |                    |                               |                 |              |            |                          |                   |              |
|-------------|-----------|--------------------------|----------------------|--------------------|-------------------------------|-----------------|--------------|------------|--------------------------|-------------------|--------------|
| 1 Flat; Fre | 2 Hollies | 3 Buddhist sect in Japan | 4 For example; abbr. | 5 Kettledrums; Fre | 6 "— Neige et les Sept Nains" | 7 Russian money | 8 To be; Fre | 9 — victus | 10 "Iphigenie — Tauride" | 11 Old instrument | 12 — Nicolai |
|-------------|-----------|--------------------------|----------------------|--------------------|-------------------------------|-----------------|--------------|------------|--------------------------|-------------------|--------------|



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# They Sang the Simple Songs

JOHN GARDINER

IN this cacophonous age it is spiritually and mentally refreshing to know that many of the world's most eminent singers, the great divas of the operatic and concert stage, have preferred the simple hearth and home songs, melodies known and sung by generations of American families.

True, these eminent artists were required to sing, in their professional roles, the stupendous arias penned by Puccini, Verdi, Bizet, Mozart, Rossini, Thomas, Donizetti and other masters of operatic literature. But in the privacy of their homes and in their home life these renowned exponents of bel canto turned to those quieter melodies that gathered the family circle around the old upright or table piano in the parlor.

For example, Nellie Melba, the outstanding Australian prima donna. Born at Burnley in 1861, she made her operatic debut in Brussels in 1887 and made many tours of the world. Her favorite song was the appealing "Annie Laurie." The song "Annie Laurie" is based on a Scottish melody nearly three centuries old and was written originally in honor of Annie Laurie, the daughter of Sir Robert Laurie of Maxwellton House in Dumfriesshire. The lyrics were the work of Lady Jane Scott.

The famous American singer, Geraldine Farrar, noted for her magnificent Carmen and her Marquise in *Faust*, is said to prefer "Kathleen Mavourneen" above all other songs.

Jenny Lind, the "Swedish night-

*John Gardiner is music and drama editor on the Windsor, Canada, Daily Star.*

ingale" whose American appearance was arranged at enormous cost by P. T. Barnum, was born at Stockholm in 1821 and died in 1887. This singer, in common with Amelita Galli-Curci, favored John Howard Payne's nostalgic "Home, Sweet Home" as the loveliest of the simple songs.

It will be remembered that Payne wrote the song one dreary day in Paris in 1822, far from his own home and in poor circumstances. "Home, Sweet Home" was sung by Ann Maria Tree, in the operatic drama, *Clara, the Maid of Milan*, at Covent Garden Theatre, London, England, in 1823, and took its place as the most popular song of that day.

Adelina Patti, born of Italian extraction at Madrid, Spain, in 1843, sang in all parts of the world and later retired to Wales as the wife of Baron Cedarstrom. Her favorite was Thomas Moore's "The Last Rose of Summer." It is related that one day when Moore was strolling in a garden with a young girl, Amelia Offergeld, the lass plucked a rose, remarking: "'Tis the last of summer. Why not write about it, Mr. Moore?"

## Suggests Song

This incident suggested the thought later so beautifully woven into verse. The exquisite air to which it is sung comes from an old one called "The Groves of Blarney."

Another American lyric soprano, Alice Nielsen, a Tennessee girl born at Nashville in 1876, was popular both in light and grand opera. The encore she loved most was the virtually little known "Bonny Eloise," a song taken up by the North and

South military bands in 1861. It was written by J. R. Thomas and C. W. Elliott. "Bonny Eloise" was the belle of the Mohawk Valley.

Beloved Mary Garden, Scottish star of the Chicago Opera and still a frequent and welcome visitor to the United States from her place of retirement in her native Scotland, sings for her friends and family acquaintances (as might be expected!) "The Blue Bells of Scotland." This Scottish folksong was written by Mrs. James Grant and always will touch a tender chord in the heart of every Scot.

Radio commentators persist in referring to the magnificent Luisa Tetrazzini as the great coloratura of Spain. Actually, the rotund Luisa was born in Italy. Few of our contemporary sopranos can surpass her. Tragically enough, the great Tetrazzini died, forsaken and forgotten, in Italy while running a cheap rooming house. Following her first operatic success in San Francisco, there were veritable triumphs in London and in many European capitals. For years Tetrazzini was a mainstay of the Metropolitan Opera Company where the flute-like qualities of her voice were the marvel of audiences. Her favorite song? None other than "Bonnie Dundee." Remember? "... for it's up with the bonnets o' bonnie Dundee! ..."

Emma Eames, one of America's most eminent singers, was born in Shanghai, China, in 1867. Her triumphs were scored at Covent Garden, in Paris and New York. She liked "Dixie" above all other songs.

Lillian Nordica, Maine girl who studied in Italy and became one of the world's greatest artists, bestowed her favor on "John Anderson, My



Jo," by Robbie Burns. (The word "Jo" means, to a Scottish lassie, sweetheart.)

Johanna Gadski, famous German singer, liked "Drink to Me Only With Thine Eyes," and Louise Homer, wonderful American contralto, was never happier than when singing that magnificently inspiring hymn, "Abide With Me."

Ernestine Schumann-Heink, one of the greatest contraltos the world may ever know, loved "Danny Boy," and "Home to Our Mountains" from *Il Trovatore*.

Greatest of all tenors, past or present, Enrico Caruso found joy in singing the songs of his native Italy—the simple Neapolitan folksongs like "O Sole Mio," "A Vucchella" and "Maria Mari."

So the simple songs—expressing every emotion of which the human heart and soul are capable—the songs that pull on the heartstrings. ▲▲▲

## FOR BREAKFAST

(Continued from page 5)

many decided to give the remainder of Rachmaninoff's Piano Concerto No. 2 a try after hearing "Pale Moon and Empty Arms" and discovering it was based on a theme from the third movement?

You wouldn't get far with any such investigation, of course. In the first place, not many people would remember. In the second place, few of those who did remember would admit such humble beginnings. We music-lovers have a bit of the snob in us and usually prefer to have others believe our rare tastes did not bud slowly but flowered all at once, congenitally. And in the third place, it is highly unlikely that any one or all of these popularized classics could do the job alone. But I think they helped.

There were many more Tin Pan Alley hybrids besides these three just mentioned, of course. Many, many composers—you should excuse the word—during the thirties and forties helped themselves to the masters who were not present to put up a defense. They threatened to strip Tchaikovsky bare. They got to Grieg. They went clear back to Haydn in an 18th century draw-



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ing room. They took Bach to town. They chopped up Chopin. They very nearly put Beethoven on the hit parade by synthesizing V for Victory with V for 5, and for a while almost every time you turned around you heard the Morse code letter V, "dit-dit-dit-dah," in C Minor. It was an era of doubt and fear; and instead of condemning the tune fabricators for capitalizing upon the products of superior minds we should perhaps thank them for giving the public, filled with foreboding, popular music that offered more substance, more consolation, more spiritual rewards than the usual ditty.

We should be grateful to them for helping to waken so many people to what real music is and what it can do. Other adapters have been doing it for years—remember "I'm Always Chasing Rainbows" which Chopin called part of his Impromptu in C# Minor when he wrote it?—and they will continue to do so. We can expect the works of Borodin to become more popular since a few were adapted to a Broadway musical, "Kismet," last year. Many people who learn that "Stranger in Paradise" was the first part of the Polovestian Dances from his opera *Prince Igor* will probably want to hear more. And only a few weeks ago I heard a radio baritone singing a love ballad based on the first few measures of Debussy's *Prelude To The Afternoon Of a Faun*. It was dreadful, but if it makes people who hear it yearn for the real thing, then it may be worth the outrage and actually perform a real service to music.

### All Work Together

So, not only for reasons of charity towards our fellow men but also for reasons of cultural progress, perhaps we shouldn't be too critical of the Hollywood and Tin Pan Alley privateer who roves through music's public domain, seeking gold-lined clusters of notes. It may irritate us in the extreme that he realizes profit on another man's work, but so do we all, in a way. Popular music being the ephemeral thing that it is, he cannot permanently injure a work of beauty. The important thing, and the advantage to the

cause of good music, is the possibility that those who taste the gingerbread recipe will ultimately crave the real, the nourishing thing. ▲▲▲

## PRACTICING

(Continued from page 14)

well is just in proportion to that person's ability to exercise self-discipline in other pursuits which require foresight, patience, ambition, and mental control. Musical alertness, desire to play an instrument, and aptitude for an instrument, do not spontaneously generate the ability to work at an instrument effectively. Yet too often parents and teachers alike make the mistake of expecting just this kind of spontaneous combustion. It is so hard to be patient with the slow progress of the student who "could do it so easily if he would only work a little!" But this is just the student who makes the significant demands on our skill as parents or teachers. The systematic workers, no matter how slightly or greatly gifted, require so little effort.

If a child of nine or ten, or older, can practise at all it is reasonable to expect him to do it independently, provided he is sustained by a sense of the cooperation and approval of older members of the family even when they are absent from the practise period. But if the child has poor aptitude for the kind of discipline involved it will be a long time before he does good practising, no matter what his other musical aptitudes are. Lessons and practise periods, if properly handled by teacher and parents, offer this child something infinitely more important than the opportunity to gain instrumental skill. They offer him a challenge to self-organization. Contemporary life offers so few such challenges to children that it is the exceptional child who meets the challenge readily and solves its problems quickly.

Just as practising can be no more effective than the student's ability to make it so, home pressures and inducements can be no more effective than the home's ability to make them so. Genuine interest on the part of members of the family group in what is being accomplished can

be a powerful incentive, and will eventually be effective without specific programs for making it so, if one danger is heeded—beware of indicating any kind of expectation that, if unfulfilled, will arouse a feeling of guilt in the child. A sense of guilt about practising has wrecked more promising young instrumentalists than any other single cause.

Certainly it is foolish to be annoyed when a child does not practise. Children who cannot practise need help, not scolding. "He *could* practise if he *would*" makes no sense. It would be more accurate to say, "He *would* practise if he *could*."

Instrumental lessons are worthwhile even for the poor practiser and the non-practiser, if the value of music studies is to carry over into later life. Much heartache and frustration on the part of those responsible for a child's music education can be avoided if it is kept in mind that the chief object of an intelligently-planned primary music education is to equip the individual with knowledge and attitudes that can be retained and used after the period of continuous training is over. Instrumental study, even that which does not result in great manual dexterity or a large performing repertory, is important for learning to read music and for learning how to use the mechanics of an instrument to clarify related musical knowledge and express musical feeling.

And so, while cheerful and efficient practising is certainly a great satisfaction to everybody concerned—student, parents and teacher—music education is by no means pointless or unfruitful without it. ▲▲▲

### QUIZ ANSWERS (page 8)

Answer: A, U, D, I, E, N, C, E—

Answer: F L U T E  
F L U M E  
P L U M E  
P L U M S  
S L U M S  
S L A M S  
S E A M S  
S E A L S  
S E L L S  
C E L L S  
C E L L O

## SYMPHONY

(Continued from page 22)

roundings the ensemble enjoys the serious business of music-making. It is interesting to note that the Harvard Musical Association played a major role in the organization of the Boston Symphony many years ago.

In a city housing a world-famous orchestra, talented musicians often remain idle for the lack of opportunity to perform on a serious level. This Society offers that opportunity, and at the same time gives to the public worth-while and seldom-performed works. With this dual role, The Little Symphony Society is certain to flourish and ripen into a Boston tradition. Indeed, it is well underway. ▲▲▲

## A GRAPHIC ART

(Continued from page 9)

tegration of these elements into a suitable and consistent whole is the basic problem encountered in good music design from a visual standpoint.

If one compares the engraved pages of a century-old publication with a work issued in the past twenty years, one can not fail to observe how the shape of the note-head itself has undergone a marked change. Where it was formerly a graceful oval, it is now round or almost round. It is interesting, too, to see the subtle variations in the degree to which the old oval notes are tilted. Esthetics to one side, the round note is harder to read, particularly in chords where the tones are close together. One should consider how this increases the difficulty which faces a performer playing or studying a contemporary score of great harmonic intricacy. The round note-head has the effect in design of making the printed page seem heavy and crowded. It often makes impossible any kind of an appearance of grace or lightness.

It is hard to understand how or why this change in the shape of the note took place. Perhaps the rounder and larger note made its first appearance in music for chil-

dren, on the grounds that its heaviness made for quicker recognition in single notes. But whatever the reason, it is almost impossible to find a set of engraver's tools of the old oval shape in this country today. European engraving has also followed this trend, though to a lesser extent. Contemporary French scores still often employ a note-head of greater length and delicacy than ours. There are also considerable differences in the proportions and weights of other elements, such as G and F clefs, quarter and eighth rests, and slurs, ties and braces. The lines of the staves are, in French engraving, often thinner and lighter than ours are.

### Body Type

The book designer chooses his body type from an almost limitless number of faces. While there are certain general practices, the choice of type is finally determined by the esthetic judgment of the designer. To him a certain type will seem suitable for an existentialist novel, another for a book on contemporary painting, still another for a volume of limericks. While the type may not always be wisely chosen, the important thing is that the element of choice does exist. It seems self-evident that the music designer (it is worth noting that there are actually no professional music designers or typographers) could make use of a variety of musical type faces if they were available. The fact is, however, that almost all of the engraver's tools in use today, especially in the United States, are very similar. If one wishes to give, for example, a feeling of solemnity, or of capriciousness, at first sight of the printed music page, there are no means by which to express such an idea. The closest the publisher can come is to use an autographer instead of an engraver. Autographers write the music by hand, and the best of them succeed in creating a sense of life and movement far beyond that found in engraving. Autographing, however, has its own shortcomings of appearance, and there are not many in this profession who can do the work with a consistently high degree of excellence.

The design of the note-head has received some serious attention, al-



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See Page 29



though not quite in the sense suggested above. A few years ago, a new concept of the shape of the note-head was introduced by W. A. Dwiggins, the distinguished typographer and book designer. Dwiggins' note was shaped approximately like the head of a golfing iron. The appearance is perhaps too startling to be readily accepted, but it makes sense in that a greater white area appears at the juncture of note-head and stem between the notes of a heavy chord. The design does not seem to have been much used, but it is evidence of a tendency to think in both practical and esthetic terms of music design.

Page layout is largely a matter of spacing, of giving the music sufficient room. We are all familiar with pages on which too many braces are jammed together, or on which the *visual* lengths of note-values are distorted to make a line reach the margin exactly. Today, the engraver rarely breaks a bar in the middle, at the end of a line, which is perhaps an improvement over the common practice of the eighteenth century, but we are, on the other hand, slaves to the practice of making every piece of music (and in fact, every movement) end all the way down on the last page. There is really no reason why a piece of music may not end in the middle of a page. One often sees a five-and-a-half-page piece of music crowded into five pages, so that the extra page will be free for advertisements or simply left blank. While the advertising is its own explanation, it is not usually an item of visual attractiveness.

The use of type faces for text in music printing may seem to be a matter of small importance, and to judge by the results it is often treated as such. Yet a discriminating use of readily available differences in sizes and styles of type can become an important element of consistency and appeal in design. Types do have character and should be used appropriately. It is evident that choice of type may be important for the texts of vocal works, but it is important also for all the verbal indications that are part of the composer's instructions to the performer. In the production of music, all sense of type suitability is usually lost. If the publisher

specifies *Olde English* for the title page of a sacred song, he generally feels that he has done enough.

It is unfortunate to use a type that is not related to the music in some subtle sense. But to use a haphazard variety of type faces, as is often done—or to use type too large and black in one place, or too small and likely to elude notice in another—this is simply laziness, bad taste and sabotage. Even within the limits of music publishing economy, the use of one consistent type face is imperative; the use of an appropriate and interesting type face is possible; and the use of the many possibilities, practical and esthetic, of modern ingenuity in type should by no means be impossible.

### Cover Pages

The last element in the design of printed music is perhaps the most obvious, and it is the one that has received the most attention for this reason. Covers and title pages cannot escape notice. Yet very often they are dreary and unimaginative. The "stock title" is often used because it is cheap or because it identifies the publisher. Such titles are standard designs that are used over and over again simply by setting new lines of type for the names of the work and the composer. Fortunately the practice of printing long lists of titles on one title page, with a star or other symbol to indicate which piece is inside the cover, is beginning to disappear. Aside from the fact that such covers are usually ugly, and that the titles are usually in such small print as to be nearly impossible to read, the conglomerations represented on the lists are sometimes appalling.

Good covers and title pages can obviously be not only of visual interest in themselves, but can reflect in a satisfying manner the character of the music which they introduce. Art and craftsmanship are never wasted, wherever they appear or wherever they are applied. The tradition of handsome presentation of music is an old one. We admire the steel engravings and the elegant scroll-work on the title pages of many eighteenth century editions of music; we note the care in the design of the copper-plate types, and

the nicety of the ornamental touches. First-rate artists have worked both as illustrators and designers. Whistler's title page designs are now collectors' items. In our own day, Picasso, Matisse and Dufy, among others, have done cover designs for publishers of music. It was an extraordinarily happy idea for a music publisher in New York, a few years ago, to commission Grandma Moses to do the title page for Kurt Weill's folk opera, *Down in the Valley*. Such examples of care and creativity in presentation seem to be increasing. While perhaps no one will claim that this is musically of the utmost importance, no one, on the other hand, will deny that it is pleasant and that music is thereby better served.

Perhaps a greater awareness of the problems of making music more satisfying as a graphic art will improve its level in that respect. I realize that I, as a music publisher, have at one time or another been guilty of all the lapses that I have listed. But I think that there are signs, throughout the entire music publishing industry, of awareness and of improvement. Book and periodical publishers arrange for frequent displays of their work, considered purely as graphic art, and awards are given for excellence of design and typography. Perhaps in the not distant future, we may witness not only the emergence of the professional music designer, but also of an interest on the part of those who purchase and use music that will make the designer's work both honored and rewarded. ▲▲▲

## Crossword Solution

(Page 23)

B	I	Z	E	T		B	R	E	V	E	P	O
E	L	E	G	I	E	L	U	T	A	N	I	S
M	E	N		M	A	C	A	B	R	E	B	A
O	X		B	R	A	N	L	F	L	I	L	O
L	E	G		A	L	I	C	E	R	E	S	T
		S	I	L	L	N	H	S	E	A	E	N
		G	O	E	S	E	A	T	P	E	R	I
A	B	U		S	U	K		P	O	P	A	Y
N	E	E		R	A	T		P	O	N	S	
D	C		U	S	E		H	O	R	E	E	D
		A	L	T	O		L	I	G	H	T	
		B	R	A	Y		R	A	N	E	A	U
		E	R	L		R	O	M	B	E	R	G
		N	E	O	M	O	D	A	L		P	A
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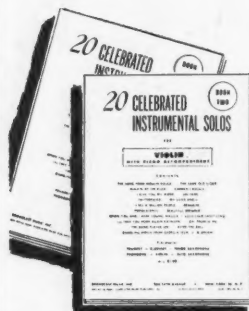
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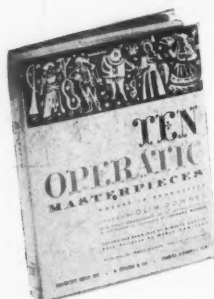
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